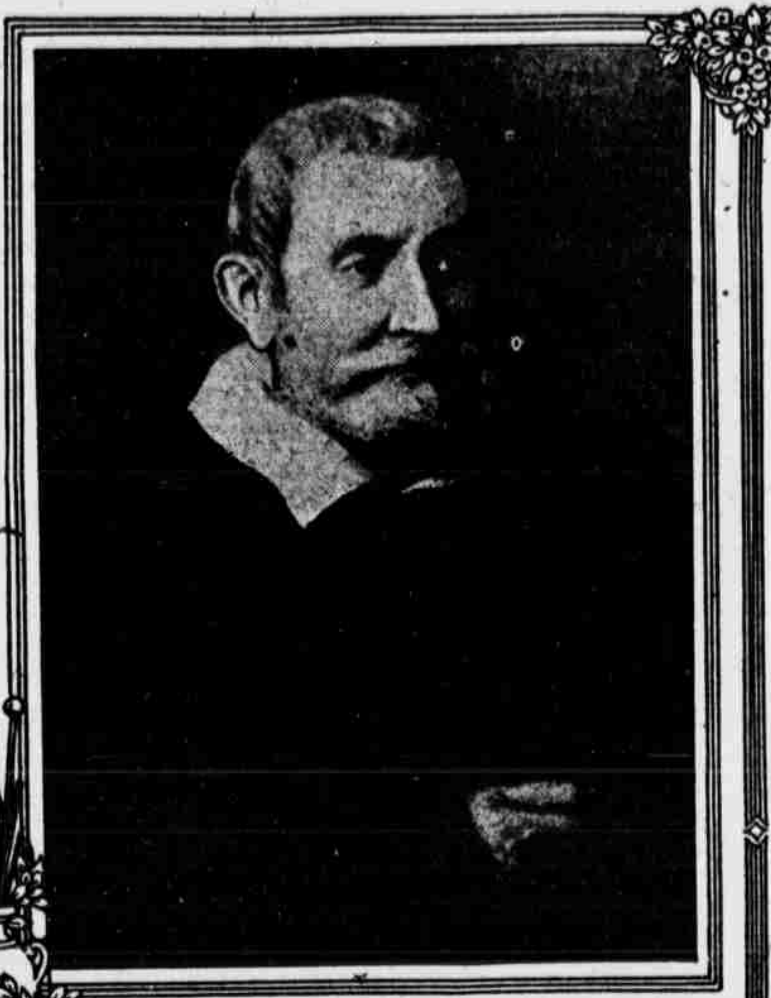
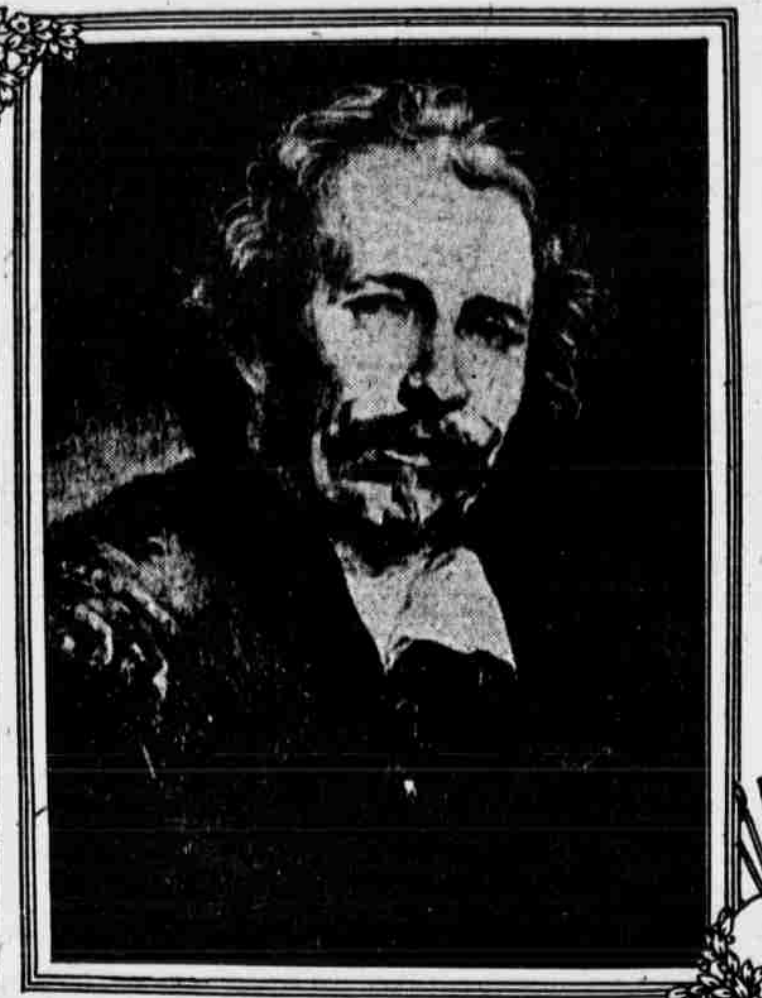


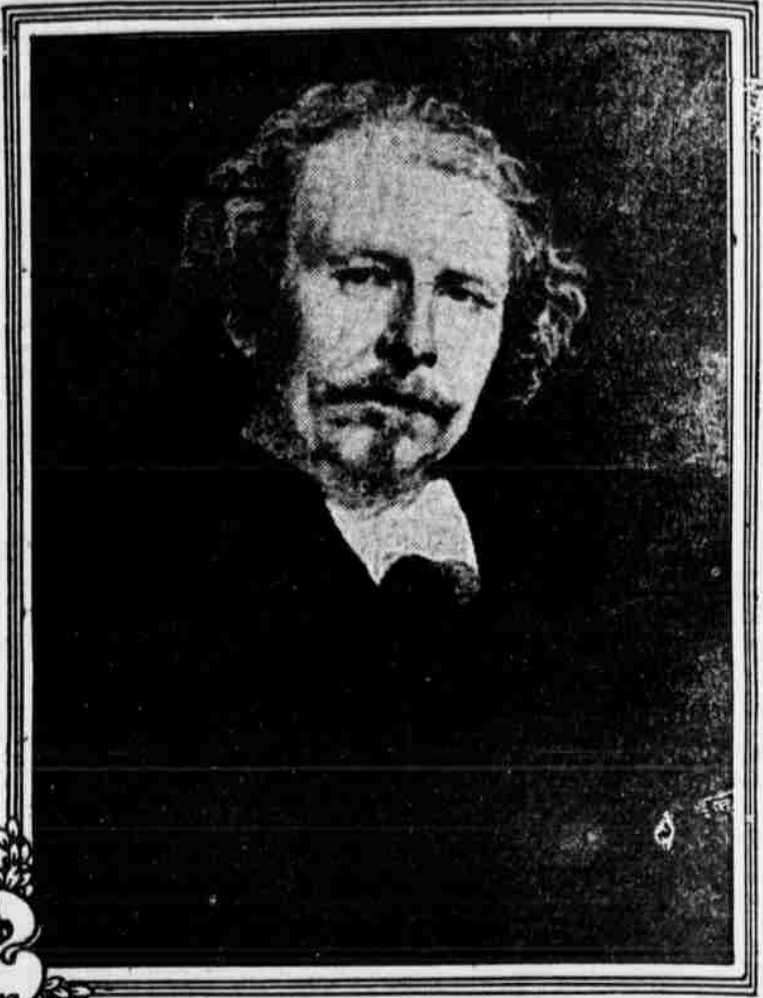
REPUTED "PORTRAIT OF AUGUSTIN LOMELLINI" BY VAN DYCK BOUGHT BY MR. JOHNSON



REPRODUCTION OF PORTRAIT OF A NOBLEMAN OF THE LOMELLINI FAMILY, SUBMITTED IN COURT AS THE WORK OF ANOTHER HAND THAN VAN DYCK'S



PICTURE SOLD TO JACKSON JOHNSON AND ENTERED IN PROF. VOLPI'S CATALOGUE AS PORTRAIT OF CAROLUS DE MALLERY BY RUBENS



"PORTRAIT OF A MAN" OFFERED BY THE PLAINTIFF'S ATTORNEY AS PART OF A VAN DYCK COLLECTION, AND NOT A RUBENS

PAINTER like a poet, is generally looked upon as being born, not made; but many old masters are made not only long after they have been born, but after they have died.

The business of producing antique paintings and other objects of art supposedly the work of famous artists of an older day seems to be one of the occupations of Europe that has not been hit hard by the war.

Interest has recently been focused again on pictures with an origin that is in dispute by the court maneuvers in connection with the suit brought by Jackson Johnson, a wealthy shoe manufacturer of St. Louis and owner of the St. Louis Star, against Prof. Elia Volpi of Florence, Italy. The American manufacturer is suing the Italian art authority because he alleges that two portraits he bought from Prof. Volpi, one represented to be by Rubens and the other by Van Dyck, were not genuine.

Thrives Here as Abroad.

Such a cry of falsity has been heard before, and doubtless will be heard again so long as acknowledged leaders in art do not have their registered trade marks for their products, and so long as ambitious but unscrupulous art students are willing to take out their living by copying or "creating" old masters and disposing of them to art dealers who sell them as unquestionable originals.

Not only does this industry of fabricated old masters thrive in Europe, particularly in France and Italy, but this country, ever willing to seize Old World devices and if possible improve on them, is becoming, especially in New York, a veritable hotbed of antique art.

Such spurious pictures are always painted on old pictures, dabs that are picked up by agents of unscrupulous collectors for a song. Only pictures which already bear signs of age will do. The worse the dab the higher the price it will fetch in the end from the rich but credulous art patron, who is eager to have distinguished signatures lining his walls.

For in the case of the impossible, the original dab is rubbed down, and a new picture, aping some well known masterpiece, is painted over it. Sometimes the copyist, having a better inspiration than the old master in question, won't slavishly transcribe all the details of the original picture. He will borrow an arm from one of the master's paintings, take a leg from another, a background from a third work by this genius, and draperies from a fourth. In the end he will have a nicely synthesized example of the painter's work, to which he will add a signature, a monogram, or sometimes merely a couple of initials.

The Real Deal Play.

Then the real deal play commences. The canvas is artificially aged. The first step that is most in favor among devotees of this process is leaving the canvas out in the rain. That imparts a beautiful timeworn finish. Next they are usually "smoked." The forgery is held over the smoke of smoldering damp straw, which gives the dark, deep tones that a picture begins to take on after its first century.

After this a mixture of water, tobacco ash, linseed oil, lampblack and dirt is smeared over the surface, which is then dried and dusted off. The painting is treated with boiled linseed oil, which darkens the color still more after the bath of time, and a finishing coat is applied, consisting of mastic, resin and turpentine. The picture is then hung in a room where the light is bright, and the picture is put in an oven. "Flicking" is often indulged in, a sepiol wash being splattered over the painting by a brush to give the effect of fly specks.

In Italy composite pictures are frequently produced under the name of "pastiche," or "mix-up," being what might be called selections from the works of old masters. They are sold in that country frankly as copies, with no attempt to mislead as to what this particular style of picture is. Often, however, they come into the hands of agents of dealers in other countries, to whom they are shipped. The dealers have them touched up, and then sell them as genuine.

the centre for artistic faking of old masters even as far back as the time of the old masters themselves. It is related of Andrea del Sarto that he copied Raphael's portrait of Leo X. for Clement VIII. This picture was later presented to the Duke of Mantua, who, though he already owned several Raphaels, was for some time under the pleased impression that this was an original.

Rubens even in our own time has been reported to have been duped by skillful imitators. The delusion of owning priceless conceptions by the world's finest craftsmen has been common among all classes of society. The late J. P. Morgan, for all his activities as a collector, was said to be among the fortunate few who could outwit a wily dealer, largely through his practice of accepting a painting and then waiting six months before actually paying for it. This allowed plenty of time in which the authenticity of the picture could be established.

Though many collectors are fleeced by fraudulent works the fact that more of them do not air their grievances in court is generally due to their reluctance to admit that any one has glibbed them. As Mr. Johnson said in his examination before trial in the Volpi case:

"I assigned the claim in this case to the person in whose name the suit was first brought because I didn't want to get the advertising and notoriety I knew I would gain here. Even an amateur does not like to pose as a fool, you know."

Art circles are watching the progress of the case closely, because of the prominence of the sale at which Mr. Johnson bought his pictures and the distinction of those who attended it. The pictures were included with the contents of the Davanzoli Palace of Florence and the Villa Pia, which Prof. Volpi brought here and at the end of the six days bidding, in November, 1916, the total of \$944,192 was reached, making it the fourth largest sale ever held in this city.

Among the purchasers at the sale were Joseph E. Widener, Mrs. Benjamin Thaw, Henry C. Frick, J. P. Morgan, Louis C. Tiffany, the Metropolitan Museum of Art, the Boston Art Museum and the Minneapolis Art Museum.

His Doubts Aroused.

Mr. Johnson, who had set about replacing a collection of valuable paintings that had been destroyed in 1915, when his house was burned, purchased what he believed was a "Portrait of Carolus de Mallery," by Peter Paul Rubens, and a "Portrait of Augustin Lomellini," by Anthony Van Dyck. His doubts were first aroused by the director of the St. Louis Museum and later strengthened by Martin Hofer, an expert of London and New York, who had acquired \$30,000 worth of the Volpi offerings, which he believed to be genuine, but questioned whether the same could be said of Mr. Johnson's purchases.

Thereupon the manufacturer brought suit for \$11,800, although the purchase price for the pictures had totalled only \$3,000. He declared, however, that the value of a genuine Van Dyck and a Rubens of this type would be \$12,000, and that the real value of the paintings he held was only \$200, which he subtracted. At the time the suit was started Cesare Guglielmetti, then Volpi's agent in New York, said he had been approached to settle the case for the few thousand dollars involved, but that it was a matter of the vindication of his reputation with Prof. Volpi, and the latter would prove that the pictures were what they were represented.

After Dragging through the Courts

for two years the case has now been set down for trial in the Supreme Court in October.

When the German Expert Erred.

Though the dispute that arose here generally came from a purchaser who insisted that he had been misled, there has been one famous case where the buyer insisted on misleading himself into believing that he had a prize of antiquity in the face of seemingly overwhelming evidence to the contrary. That was the spectacle presented by Dr. Wilhelm Bode, for many years curator of the Kaiser Friedrich Museum of Berlin and one of the artistic pundits of Europe. He bought a wax bust which he pronounced an authentic product, entitled "Flora," from the hands of the Renaissance sculptor and versatile genius, Leonardo da Vinci. A one of the men best qualified to

Jackson Johnson's Lawsuit Over Portraits Recalls Innumerable Instances of Wealthy Men Defrauded and Experts Deceived by Bogus Masterpieces—Fraudulent Industry Thieves Unchecked by War—Whole Collections Found Spurious—Story of German Critic Who Fooled Himself

spoke on this famous case is Paul G. Konody, art critic of the London Observer, who waged war on Dr. Bode's claim, through the columns of the London Daily Mail at the time when the German savant was frantically positive that the bust was unquestionably the work of Leonardo da Vinci. Mr. Konody is now in this country as art director of the strikingly interesting Canadian War Memorials Exhibition.

"When Dr. Bode bought the wax bust in London in 1910," said Mr. Konody the other day, "he was certain that it was an early sixteenth century work by the Italian master and rather jeered over the ignorance of the people in England who allowed him to take it away to his own satisfaction. He said to himself, 'This is a masterpiece of the Italian school, and it is a masterpiece of the Italian school, and it is a masterpiece of the Italian school.'"

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"Dr. Bode found it easy to explain this away to his own satisfaction. He said to himself, 'This is a masterpiece of the Italian school, and it is a masterpiece of the Italian school, and it is a masterpiece of the Italian school.'"

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"One incident occurred when he was shown two pictures by an early Flemish master," said Mr. Konody. "Without hesitation Dr. Bode pronounced one picture to be a genuine sample of the painter's work and declared the other had been done by another hand. Then the man who had shown the two pictures to him and obtained this authoritative statement from Dr. Bode revealed to him that both pictures were part of the same panel which this man had cut through himself."

He said to himself, 'This is a masterpiece of the Italian school, and it is a masterpiece of the Italian school, and it is a masterpiece of the Italian school.'"

"The other pot of hot water centered around a figure of St. Francis, represented as a painting by Rembrandt. Dr. Bode is considered the leading Continental authority on Rembrandt, and pictures supposed to be by the Dutch master are generally not offered for sale without his O. K."

Exposed by Sculptor's Son.

"The exposure came about through Albert Durer Lucas, a son of the sculptor, who never achieved any particular prominence outside of this work. The son recalled that his father had done the bust from a painting of one of the followers of Leonardo da Vinci, which was entrusted to him for that purpose by an English art dealer named Buchanan. Lucas's son had not only assisted in the moulding of the bust, but he had in his possession a photograph of it."

He said to himself, 'This is a masterpiece of the Italian school, and it is a masterpiece of the Italian school, and it is a masterpiece of the Italian school.'"

"However, nothing could shake Dr. Bode's conviction, and because of his great reputation most of the leading critics did not have the courage to dis-

He said to himself, 'This is a masterpiece of the Italian school, and it is a masterpiece of the Italian school, and it is a masterpiece of the Italian school.'"

"When this picture was shown to him a couple of years before the war," said Mr. Konody, "Dr. Bode declared that it had not been executed by Rembrandt. Of course this spoiled the sale, as no one would buy the painting without Dr. Bode's certificate. After the war had thoroughly depreciated in value it was bought by Sedel-

He said to himself, 'This is a masterpiece of the Italian school, and it is a masterpiece of the Italian school, and it is a masterpiece of the Italian school.'"

"The pictures, entitled, 'Old Mill Near St. Cloud' and 'Napoleon Crossing the Alps,' were bought by the connoisseur in 1903 and later presented to the National Gallery of Art, but were afterwards recalled by Mr. Evans when he became convinced they were forgeries. The long standing friendship of the two men was broken, and in addition to a bringing a civil suit against Mr. Clausen in the Supreme Court here Mr. Evans had him arrested and locked up in Ludlow street jail in May, 1908."

Mexico's Outlook and the Mandatory Question

By MAJ.-GEN. WILLIAM CROZIER

IT was inevitable that the promulgation of the doctrine of "self-determination" should produce restlessness in various sections of the world where government does not proceed from within the section, but rests upon ultimate control from without. Evidence of the restlessness comes from Corea, from Egypt and from the Philippines; from the two former in very pronounced form.

A doctrine which is the exact reverse of self-determination has come from the Peace Conference at Paris in the first paper which has been given out for the consideration of the nations associated against the central European Powers, that of "mandatories." In the covenant of the League of Nations, a mandatory nation is intended to exercise ultimate governmental control over a backward region, as a sort of trustee, in the interest of the inhabitants of the region. As put forth in the covenant the doctrine was designed to apply only to colonies and other territories which as a consequence of the great war have ceased to be under the sovereignty of the States which formerly governed them, but acceptability of the idea for these regions was bound to bring speculation as to its applicability to others, where there is no such history of ultimate control, which is either in the interest of the governed or capable of fulfilling its international obligations.

Recent press despatches from Paris state that there is beginning to be some talk in French and British Governments of asking the United States to take a mandate over Mexico, and the news suggests the advisability of examining conditions in that country with a view of determining whether a mandate is called for. Perhaps the examination may lead to an opinion as to the readiness of the three countries first mentioned for self-determination.

One thing which can be said of the Government of Mexico is that it cannot possibly operate in accordance with its scheme. The scheme is for popular government and the populace

States and subordinate officials, clear

down to the Jefe Politico in direct contact with the people, exercised oppressive power, each over those below him, oftentimes with grossest injustice and even with atrocious cruelty.

It is true that under Diaz the national credit rose and many profitable enterprises flourished. Railroads were built, mines were worked and great haciendas were cultivated. All this was the result of government in the interest of a favored class.

Harrowing Tales of Oppression.

Harrowing facts are related of small officials who would throw peons in prison on trumped up charges, retain them there indefinitely without trial and compel them to work upon roads passing through and augmenting the value of the property of the officials; of great land owners who, by fraudulent manipulation of the laws, would dispossess of their titles in their own interest people whose ownership of land had extended through their families over a period of a century or more; of Governors of States containing populous cities who would dispossess by murder or imprisonment small shopkeepers in order to become possessed of their business or of female relatives, would invite a similar fate for himself and for his own.

The Price Diaz Exact.

The Government of Diaz, however, was not the benevolent despotism which it was rather widely believed to be. No man, not even he, was sufficiently strong to maintain himself in Mexico in absolute power without the support of a sustaining group. Diaz had such a group, and the price of their support was the privilege of tyrannizing over and exploiting the people whom they were supposed to govern constitutionally. The members of the Cabinet, the Governors of the

Case Analogous to Egypt.

If they dislike the foreigner, must it not be simply because of their experience, accentuated by the teachings of interested persons that the foreigner is a stranger, a person not belonging to their immediate community or tribe, who would visit their neighborhood only for the purpose of despoiling them? In the history of the world it is doubtful if there will be found any set of people who, under circumstances such as prevail in Mexico, have a government for the people. If such a people is to have a government in its interest it would seem that it would have to come from without, as in the case of Egypt, of India, or of the Philippine Islands.

for the art dealers, made this statement to the court:

"I was going to call this morning Mr. Langton Douglas, curator of the Dublin Art Gallery, who took the same view as the other experts that I called that this was a picture by Remmy, but since the hearing in court yesterday a very dramatic thing has happened. A photograph of an original sketch by Orazio Humphrey (a noted miniaturist and friend of Remmy), with his initials O. H. at the bottom of the sketch, has come into the possession of my client, Mr. Lewis. On Mr. Lewis's seeing the photograph he felt it essential in the interests of justice that it should be brought to your lordship's knowledge. That sketch by Orazio Humphrey is undoubtedly a sketch which was made for the picture which Mr. Lewis and his partner, Mr. Simmonds, and so many distinguished experts who advised them thought was a picture by Remmy."

Fine arts officials in the Govern-

ment became weary of being deceived by dealers who applied for exportation permits to sell paintings abroad and then, upon receiving the certificate enabling them to send a picture out of the country because they set so low a value on it, sold the picture abroad for ten or twenty times the price declared to the exportation office. They decided in turn to deceive the next owner of a painting who attempted to evade the payment of a high tax in this way. When an art dealer submitted an old painting for exportation, valuing it at only \$2,000, although he attributed it to the noted Dutch painter Jacob Van Ruyssdael, whose works are generally rated above \$20,000, the fine arts officials seized the opportunity to buy it under the right of preemption allowed them by law. The art dealer gave a fine performance of a disgruntled man as he pocketed the \$2,000, and the Minister of Public Instruction warmly congratulated the officials on their shrewdness in preserving a masterpiece to the nation at such a low price.

Then the awakening came.

Prof. Canenaghi examined the picture and pronounced it fraudulent. He determined this largely by a chemical test, consisting of applying to the picture a composition of his own invention.

A Russian Swindler.

A Russian swindler of criminal fame who was sentenced to jail in 1913 was Lew Hauchmann. He originated the "Tara of Saitaphernes," representing it to be the crown of a Scythian king, and the Paris Louvre bought it for \$40,000. Prof. Stern of the University of Halle in Germany exposed the fake and a goldsmith in Odessa later confessed he made the tiara from designs submitted to him by Hauchmann.

The controversy of this tiara had

a curious sequel. Among those professing expertise in matters of art who protested against the tiara as an imitation when the Louvre bought it were Luigi Parmigiani and Mrs. Parmigiani. Later Parmigiani was arrested as an anarchist in a raid on his antique shop by the Paris police, and his wife asserted that it was due to persecution by the authorities of the Louvre whose methods they had attacked.

Then it developed that this man had

circulated among wealthy society in New York as Louis Marcy, art connoisseur, at the same time that he was in close touch with the anarchist group in Paterson of which Bresel, assassin of King Humbert of Italy, was a member. Marcy had been nominated as a patron of the Metropolitan Museum of Art, and presented to Gen. Luigi P. di Consola, then director of that institution, objects to which the director declared to be genuine. Afterward it became known that he had planned to sell to rich acquaintances there a large collection of spurious antiques, together with a bringing a civil suit against Mr. Clausen in the Supreme Court here Mr. Evans had him arrested and locked up in Ludlow street jail in May, 1908.

Both Sides Hotly Championed.

Both sides were hotly championed by leading artists. At the trial F. Hopkinson Smith was positive the pictures were by Martin. Henry W. Ranger, the landscape artist, on the other hand, testified against Mr. Clausen. Witnesses called by the plaintiff declared an artist was hired by Mr. Clausen to turn out pictures by "Irishness, Wyant, Martin and Blake." Mr. Clausen, however, called the artist to testify that he merely acted as restorer of real pictures by these artists, and brought witnesses to refute the charge that imitations of their work had been foisted upon the market.

The trial ended in a disagreement

of the jury. Mr. Evans announced his intention of having a new trial, but the matter was settled out of court.

Appropos of the stir created at the time by this case and the general questioning of the authenticity of antique pictures that ensued, Sir Caspar Purdon Clarke remarked that it was quite possible, as some critics contended, that two portraits in the Metropolitan Museum of Art listed as the work of Gilbert Stuart were not the product of his picture. These were portraits of Don Josef de Jandano and Nebot, one time Spanish Minister to America, and his American wife, who was Matilda Stoughton.

What aroused the scepticism of con-

noisseurs was the fact that these portraits were signed with Stuart's name—a practice he did not indulge in as a rule—and also were marked "R. A." though he never was a member of the Royal Academy. But Sir Purdon took the attitude that objects of art should be judged more for their real worth than for the names attached to them. So long as the names attached to the choice of art patrons, he held, there would always be the temptation to fake.

Fakers of Botticellis and other old

masters became so numerous in Italy that the Italian Government in 1912 started a laudable movement to wipe them out of business—and in the course of it the Italian authorities were fooled by a faker themselves.

The present King of England, when

he was Prince of Wales, is reported to have purchased on advice a tiara which he presented to the Gallery of Modern Art. The picture has the support of four London experts, but the opinion was signed up held that it was a copy of a picture by Meszoly in the Budapest Museum. Corot appears to be a painter of the past who is most frequently duplicated, one authority stating that to his knowledge Corot had painted only 750 pictures in his life, yet 17,000 "genuine Corots" have been imported into this country.